

CHAPTER TWELVE

Beauty Is Truth

"When we build, let us think that we build forever," John Ruskin has written. "Let it not be for present delight nor for present use alone. Let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say as they look upon the labor and wrought substance of them 'See! This our Fathers did for us.'"

Pioneers of the Wasatch built in such a manner. They had to be concerned for the present, for their lives were at stake. Food for each meal and shelter from the elements were ever-present, demanding problems. But as they built for themselves, the early Heber settlers wisely laid the foundation of a cultural community that is still blessing its residents today.

The heritage of culture willed to its descendants by the first generation in Provo Valley was filled with music and drama. The community was only one winter old when a dramatic company was formed and delighted Heber residents with the theatre arts. Even though musical instruments were scarce, choirs were formed and singing groups met at Church and in homes to blend their voices, sometimes with, but most often without musical accompaniment.

Cultural events were not chance events in the new, growing community, but were a real, vital part of the life of the entire populace. Dramatic productions were attended by everyone, and those who performed were special idols of the people. This community acceptance of the arts set the pattern for future years, and cultural events, whether by private groups, Church-sponsored or in the schools have had the support of everyone.

The first group formed for dramatic activities in the valley was the Heber Dramatic Association, organized in 1861 with Elisha Averett Sr., elected president. James Duke, vice president and John Crook, secretary.

This ambitious group was allowed by Church officials to use the log meeting house for dramatic productions. Scenery consisted only of home-made quilts and sheets hung as backdrops in the small log building. Script material was scarce, but the performers turned to Church publications and selected for their first play "Priestcraft in Danger," taken from an issue of the "Millennial Star."

Several other productions during the winter of 1861 were so well received that the association determined in the Spring of 1862 to erect a

stone theatrical building. Several members of the association spent more than three weeks in Lake Creek Canyon hauling rock and logs for construction of the building. Elisha Averett, association president, along with James and John Duke, and Jim Jordan, spearheaded the work. The crews soon had two walls of the 36 by 60 foot building standing. The structure was located at what today is First East and Third North. When the two walls had been erected, some of the townspeople, described in John Crook's records as "old fogies" wondered if it wouldn't be out of order to erect a permanent place of amusement before the community had more than just a log church building.

The leaders of the dramatic association bowed to the wishes of Church leadership and continued their dramatic efforts in the available facilities. Even though they were delayed in their efforts to build a separate theatre building, the dramatic association decided to put their talents to buying scenery and fixtures. Salt Lake City and Provo were the best sources, and so they began to stage plays and other entertainments to raise funds to make purchases in these two cities. Most admissions to the performances were paid in oats, wheat or lumber, and this is precisely what the association used to purchase scenery, along with some lumber that had been acquired to build the theatre.

From Henry Bowering and the Cluff Brothers of Provo the association purchased for some \$350 in cash and merchandise six scenes that could be made into twelve separate stage settings. The scenes were about eight by twelve feet in size and included parlor and kitchen, hovel and cottage, forest and garden, ocean and mountain, dock harbor with bridge and small forest and set cottage.

Some of the plays produced by the association in these early years included "The Charcoal Burner," "Damon and Pythias," "The Mistletoe Bough," "Luke, the Laborer," "The Rose of Ettrick Vale," "Slisher and Crasher" and "The Limerick Boy." Some of the productions were staged in school houses as they were constructed.

Performers in these early plays usually portrayed their roles for pure enjoyment. However, some productions netted pay for the actors. Those who played light roles might receive 35 cents for a night's efforts, while those playing a leading or a particularly heavy role received as much as \$4 for an evening. Many charitable causes were supported by dramatic productions. Missionaries called to labor for the Church usually had a play produced in their honor with the funds helping to support them as they traveled to their field of labor.

The enthusiastic performers needed no newspapers, radies or television to advertise their productions. On performance day part of the male cast would dress as wild Indians and the other half would don stove-pipe hats and cut-away coats. The Indians would then race through town followed in hot pursuit by the rest of the cast in sleighs or

white top wagons firing guns and waving a large banner "Theatre Tonight." Needless to say, the stunts usually drew a full house.

By 1873 the community badly needed the theatre building that had been started in 1862, and so efforts began anew to complete the building. However, a more central location was felt desirable, and so a site was secured near 145 North Main. The two stone walls that had previously been built were torn down and the materials used in the foundation of the new building. Work was finished in time for the winter season, and proceeds from five plays produced early in 1874 helped to defray costs of the building and some new scenery. The new building became known as the Heber Social Hall, and later was called the Old Hall.

Directing the new theatrical work in the Social Hall was a reorganized committee consisting of James Duke, president; John Crook, vice president; Charles N. Carroll, secretary; William H. Walker, musical director and Patrick Carroll, stage carpenter.

On January 13, 1874, the group produced "The Charcoal Burner," and "Bombastus Furico." January 27 the fare included "The Mistletoe Bough," and "Deaf as a Post." Produced on February 10 were "A Roland for an Oliver," and "The Toodles." Finally on March 10 they staged "The Rent Day," and "The Omnibus."

Some of the performers in these productions included James and John Duke, Charles N., Willard and Lottie Carroll, Sarah Murdoch, John Jordan, Thomas Hicken Jr., Joseph Cluff, William and Robert Lindsay, Annie R. Duke, Elizabeth Moulton Hicken, Emma Carlile, Alexander Fortie, John Gallagher and Bessie Jordan.

Dramatic efforts in Heber were spearheaded by the Dramatic Association until October of 1884 when the group was dissolved and a new organization known as the Heber Dramatic Combination was formed. John Crook, Ira N. Jacobs, Alex Fortie, Henry Clegg and John W. Crook were officers of the group, which continued to use the old Social Hall for theatrical performances. A number of traveling companies passed through Heber during these years and made use of the theatre for performances. Fees at first were \$6 for use of the hall and scenery, and later this was reduced to \$5.

Because Heber audiences had taken advantage of dramatic and cultural events through the years the community became well known for appearances by traveling companies. Agents sought bookings in Heber because they knew the performances would be well received. Some of the more frequently appearing groups included the Courtney Morgan plays, the Moore-Ether Theatrical Company, the Great La Reno and the Ellison-White Chautauqua group who included Heber on their international circuit for many years.

One of the first projects of the officers of the new Combination was to add important new pieces of scenery to the Hall, including several scenes painted by W. C. Morris of Salt Lake City.

Some of the early Combination plays included "The Crock of Gold," and "Boots at the Swan" staged on December 22, 1884; "Ingomar" and "Raising the Wind" on January 7, 1884 and "On the Brink" and "The New Man" on January 29, 1884. Actors whose names appeared prominently in these performances included John Crook, F. W. Giles, Ira N. Jacobs, A. Y. Duke, George J. Harbour, Ralph Jacobs, H. M. Aird, Amelia Clegg, Minnie H. Averett, Fred Clegg, Clara Alexander, J. W. Crook, E. D. Clyde, Fred Crook, Sophia Clyde, Mary Ann Giles (Cummings) and M. A. Baird.

Other plays produced by the Combination in its first season, some of which were taken to Park City, Midway and even Provo, included "Michel Earl," and "Handy Andy."

Traveling at one time to Park City, the dramatic company proceeded around a steep mountain dugway only to have their sleigh slip off the road and tip over. Scenery, stage props and frightened actors were thrown in all directions. Luckily, no one was injured, and after they gathered themselves and the effects together, they proceeded on to a full house at Park City.

Once, during a performance in the Midway Town Hall, Livingston Montgomery was required by the script to disappear through a trap door in the stage floor. There was no such door in the floor of the Town Hall stage, so Mr. Montgomery did the next best, and slipped out through a regular door. Outside the door he discovered that he was in the middle of a wintery night with below zero temperatures, with only a very light costume to cover him. To keep from freezing before he came back on stage near the end of the performance he began to dance a jig, and literally did a perpetual dance until the time came to re-enter. Needless to say, he chattered and shivered through the rest of the show.

The winter of 1887 was a particularly successful dramatic year, with many of the plays also presented in Provo. Some of the shows included "The Octoroom," "Warlock of the Glen," "Dutchman's Ghost," "The Lancashire Lass," and "Diamond in the Rough." Actors in these productions included H. M. Aird, George Cluff, J. W. Crook, Livingston Montgomery, Fred Clegg, George J. Harbour, R. O. Luke, J. E. Moulton, John T. Giles, Dan Baird, William Buys, Foster Cluff, Amelia Clegg, Pamela Fortie, Millie Cluff, J. A. Fortie, Emma Jeffs (Fortie), Heber Taylor and C. J. Wahlquist.

George Cluff was the leading participant in Heber dramatics from 1886 to 1890 and kept many activities going during those years.

The old Social Hall was remodeled about 1889 to provide better stage facilities and served until the early 1900's when it was sold to Mark Jeffs. Later, in 1903 it was used for meetings of the Heber Second Ward and continued as the ward chapel until 1914 when a new chapel was built by the ward.

Beginning about 1897, John Turner and his sons began building a

theatre and community building which became the center of social activities until the construction of the Heber Amusement Hall. The Turner Opera House, as it was known, built between 2nd and 3rd North Main, was constructed of brick and stone and featured a white maple dance floor. Brick for the building came from the Van Wagoner's lime and brick yard in Midway and sandstone was hauled from the John W. Crook quarry. Coal-oil lamps were hung from the ceiling, but were difficult to keep clean and filled, so they were later converted to carbide and then finally to electricity about 1909. Two large pot-belly coal stoves provided warmth in the winter. The large stage at the rear of the dance hall rose about three feet above the floor and featured a huge scenic drop curtain. The curtain scene depicted a family pulling a cart with a small donkey down a country lane. Mr. Turner provided many attractive pieces of scenery for groups who used the stage. Many of the panels were painted by Joseph Kirby, an artist from Wallsburg.

When the hall was to be used for dramatic productions, sawdust would be spread on the floor to protect the finish and some of the first folding chairs used in the valley were then set up. The first few rows were always sold as reserved seats at premium prices.

Traveling companies were booked at the Opera House, and when their performances were scheduled the people would dress in their best and make it a very special occasion. It was a common practice to carry a box of chocolates to enjoy with friends during the performance. Local performers would usually perform specialty acts during the performance while scenery was being changed.

John S. Lindsey and his family were a favorite traveling troupe with Heber audiences and always drew a large crowd. "Uncle Tom's Cabin," "Ten Nights in a Bar Room," "East Lynn" and other popular plays of the day were brought to Heber by this group. Later, Luke Cosgrove married a Lindsey girl and also brought good plays to Heber. Mr. Cosgrove, also a favorite in the valley, later achieved movie fame in Hollywood.

Della Pringle, another traveling performer, brought her own scenery and band for performances in the Opera House. Before the show started the band would play on Main Street to attract a good crowd. Prof. A. C. Lund from Brigham Young University would also come to the Opera House to present plays and musicals.

While it was a popular theatre, the Opera House was perhaps most widely known as a dance hall. At 2nd North and Main the Turner Mercantile Store, an early business place, had been built years before and clubs such as the A.O.U.W. used meeting rooms on the upstairs floor. A large building just west of the store was built about the same time with a dance hall on the main floor and a planing mill for lumber in the basement. Later this building was used by the Mutual Creamery and still later was remodeled for a laundry business. This building is still standing.

When the hall was to be used for dances, the sawdust would be swept up and the floor polished. There was ample room for six or eight sets of "The National Quadrille," or the "Rage Quadrille," which were very popular dances at the time. Other dances were the Schottische, the Jewel, Two-step and the waltz. A splendid orchestra provided music in the Opera House and was composed entirely of local musicians. Mrs. Minnie Tilt Turner played the huge Chickering grand piano and could make it ring throughout the hall. Andrew (Andy) Anderson was on the violin with Moroni (Rone) Morris, clarinetist, Adolphia R. Duke, trombonist and Clyde Willis on the cornet.

In later years the Turner Opera House, built between 2nd and 3rd N. Main, was sold by John Turner's family, used for bowling, skating and a garage, and then it was destroyed by fire.

It would be difficult to name all those who performed in early Heber dramas, but some of the more prominent in the years before or around 1900 were Elisha Averett Sr., Amelia Clegg Montgomery, Livingston Montgomery, Edward D. Clyde, Henry M. Aird, William Buys, Mr. and Mrs. James Duke, Mr. and Mrs. John Duke, Robert and Annie Duke, Mr. and Mrs. John Hamilton, Mr. and Mrs. Henry Luke, John Crook Sr., Richard Jones, Ira Jacobs, Jemima Palmer, Mr. and Mrs. Wil-



One of the outstanding early dramatic productions was "Nathan Hale," produced in 1910. The cast, pictured here, included, front row, left to right, Arthur Olson, Reta Murdock, Henry Raile, Clayton Montgomery, Mona Wilcox, Orson Ryan and O. A. Whitaker. Back row, J. W. Robinson, D. A. Broadbent, Mr. Hansen, Florence Billings, Mose Whitaker, James Johnson, Attewall Wootton Jr., Jowett Fortie and Naomi Duke. Most of the cast were faculty members of the high school.



A local dramatic group who performed the play "Uncle Josh" in 1912 included: Back row, left to right, DeVera Smith, O. A. Whitaker, F. Clayton Montgomery, James Johnson, E. Parley Cliff, Charles Bronson. Front row, Loretta Neff, William Harvey, Charles DeGraff and Charles Broadbent.

liam Davidson, Sarah Cummings, Richard Smith, Emma Carlile, Mr. and Mrs. John Gallagher, Golda Johnson, John Jordan, C. N. Carroll, Amanda Smith, Joseph Cluff and the Lindsay boys, Robert and William.

By the early 1900's the schools of Heber, particularly the high school, had begun dramatic productions and there was no longer the need for separate community productions. Dramatic work at Wasatch High School has always been of the highest caliber and many students have learned a deep love for the theatre through their participation in school productions.

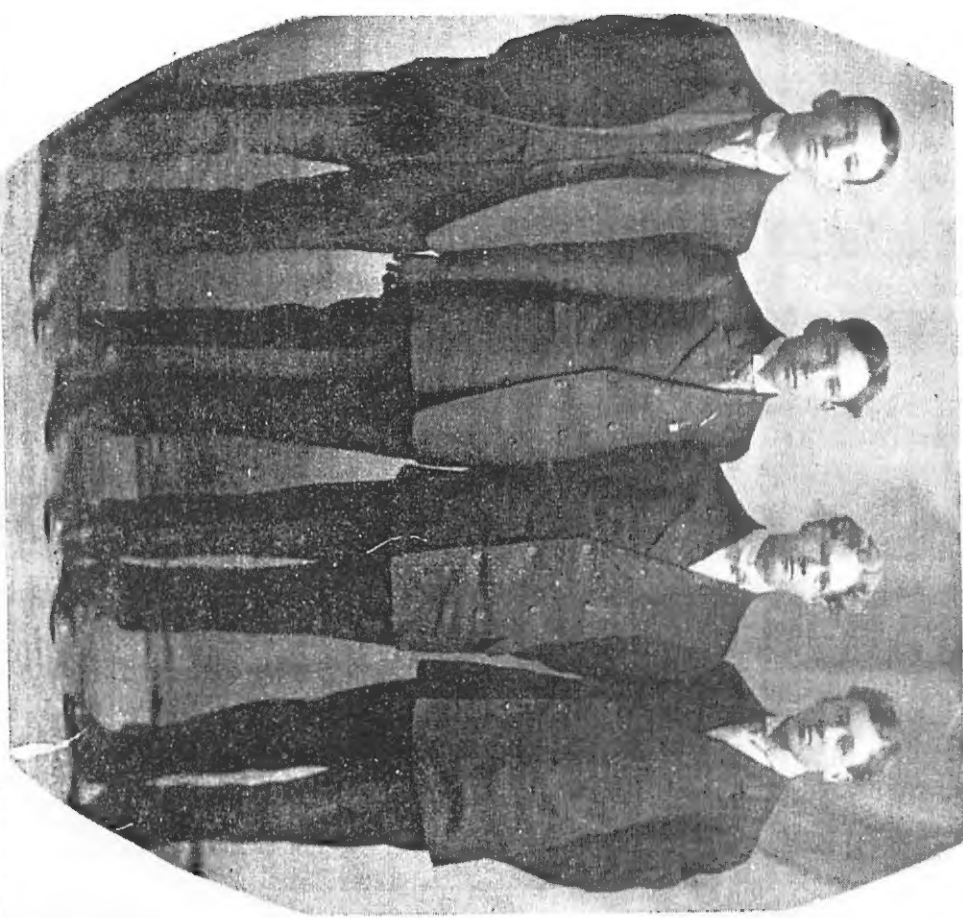
One of the more outstanding dramatic endeavors outside the schools was a group of three "esthetic entertainers" who called themselves the "Pertheorso." The three, Orson Ryan, Pearl Buys and Theodore Benjamin Miller, appeared in reading recitals throughout the valley. A 1908 handbill advertised them as a group offering impersonations, character sketches, imitations and sparkling dialogue, with touches of sunshine, pathos, laughter, shadow, joy, tears and gems from popular and classic drama.

Particularly noteworthy in their contributions to drama in the community are Charles DeGraff, who has done much through the MIA drama program, and Loretta Neff who has been a popular dramatic director in the area.

MUSICAL ACTIVITIES

Music had a great impact on the cultural scene in early Heber. While drama had more of a community role, much of the musical endeavor was centered around individual and family performances. However, choirs were organized and performances drew good crowds. The first sacred meeting in the valley featured singing of familiar hymns under the direction of the versatile John Crook. Mr. Crook later organized a choir for singing at the meetings.

Among the early pioneers of Heber were Alexander Fortie and his wife, Rachel. In his native Scotland, Mr. Fortie had been trained as a musician and choir leader, and then he and his wife became members of



A popular male quartet of the past in Heber. Pictured, left to right, are Livingston C. Bond, William F. Bond, and John Roberts.



The old Smith home in Heber where many dances were held during the years on the second floor.

the famous "Bolton Choir" of England and performed on several occasions before Queen Victoria.

Through their training and interest in music, the Forties organized one of the first choirs in Heber Valley. The only music in the beginning was an old Sanky and Moody hymnal which Mr. Fortie had brought from Scotland. There was no organ or piano available for accompaniment, so Mr. Fortie would play the cornet and teach choir members the notes, and then play the cornet while the choir sang their numbers.

When Wasatch Stake was organized, Mr. Fortie became the first stake chorister. By this time an organ had been purchased and Jane H. Turner and Mary Bond were trained as accompanists for choirs and other singing.

Another early music leader in Heber was Roger Horrocks who played a bass viol, which he affectionately called his "Baby." Mr. Horrocks accompanied the choir singing, and provided music for many special programs and dances. Other popular musicians in early Heber included "Hen" Walker, Jim Wheeler and Will Murdock who played the banjo, violin and accordion, and Robert McKnight, a violinist. The Murdock brothers, Tom, Dave, Brig and Joe, along with Dick Duke and Edd Murdock were also popular dance musicians.

In addition to choir singing, music was primarily enjoyed for dancing parties. Orchestras or individual musicians traveled throughout the valley to play for dances and socials. The music for many years con-

sisted of organ and violin, and then later guitars and harmonicas were included. The whole community joined in the dances, and mothers would take their babies and put them to sleep on benches that surrounded the dance floor. At midnight the groups would usually call an intermission and adjourn to someone's home for refreshments—oyster suppers seemed most popular—and then return to the dance hall to continue dancing until two or three o'clock in the morning.

Some of the first dances were held in the upstairs of a two-story rock home known as the old Smith home. A popular dancing place was the Heber Social Hall (Old Hall) and Buell's Hall on the 2nd floor of the Buell Store building, then the Turner Opera House as already mentioned. When dances were held in the new Heber Amusement Hall a popular orchestra included Andy Anderson, violin; Storm M. McDonald, clarinet; Adolphia R. Duke, trombone; Arthur Olson, cornet; Jay Jensen and Lillian Cummings (Moulton), piano; Seymour Duke, drums, and Walter Burgener, cornet. This orchestra played together many years.

Other dance orchestras were formed from high school groups to provide music for school dances. Many stayed together and provided music for community dances as well. One of the more popular groups in recent times has been the Ellis Clyde Orchestra.

Music in the wards and the stake has always been important, and many Heber groups have won recognition for their music ability. In 1896 a special Heber Sunday School choir was organized under the direction of Joseph A. Murdoch. Choir members who gave much service around the valley included Lottie Moulton, Emma Giles, Tillie Clegg, Minnie Dahlman, Lillie Roberts, Emily Howarth, Mary Giles, Hannah Jeffs, Mary Hicken, Ruth Hicken, Joseph Moulton, John W. Crook, Isabelle Baum, Hannah Harbour, Georganna Lindsay, Joseph A. Murdoch, Malinda Hicken, Mary Carlile, Mary Emma McMillan, Annabell Clegg, Lizzie Giles, Gladys McMullin, Harriet McMillan, George Harbour, Mary Howarth, DeVera Smith, Sarah Giles and Jennie Dahlman. Emma Giles Carlile, who was stake organist for many years, accompanied the group.

In 1913 a group of girls from the Heber Second Ward formed a quartette and participated in the musical festivals of the Mutual Improvement Association. They successfully competed in ward and stake competition, and then went on to Salt Lake City where they won all-Church honors for their arrangement and performance of "Annie Laurie." Members of this winning quartette included Gladys McMullin Davis, first soprano; Donna Murdock (Montgomery), second soprano; Helena Roberts Murri, first alto and Maybell McMullin (Moulton), second alto.

The Adeline Chorus was another successful musical group in Heber City. The group actually began as a Wasatch Stake Relief Society Chorus. Some 40 Relief Society members were called in 1936 to form the chorus which was directed by Alberta Hoover, with LaVada Harri-

Winners of the first Church-wide ladies quartet contest in 1913



Helena Roberts Murri, Second Soprano



Gladys McMullin Davis, Soprano



Donna Murdock Montgomery, First Alto



Maybell McMullin Moulton, Second Alto

son as accompanist; Ethel Watson, manager; Hazel Hardy, assistant manager; Bertha J. Murdock, secretary and Thelma Wootton, announcer.

The group practiced every Wednesday evening and spent many hours in rehearsals and performances. After a year's time many of the original members had found it necessary to drop out and Mrs. Hoover, the director, had moved away.

In January, 1937, the remaining group of 13 women reorganized as a chorus separate from the Relief Society and became known as the Adeline Chorus in honor of their new leader, Adeline Fortie. Ethel Watson became the accompanist. Later Mrs. Fortie moved away and Emma Smith became the conductor.

This group performed in many ward and stake functions in the valley and furnished programs in many other areas. They were popular performers at receptions, birthday tributes to older people, missionary testimonials and also at funerals. They gave regular concerts and also were invited to sing at the 42nd annual convention of the National Congress of Parent-Teacher Association, held in the Salt Lake Tabernacle. They sang at several conventions of the national organization of the Daughters of the Utah Pioneers, and in November, 1949, participated in the Utah Federation of Music Clubs program.

Members of the chorus have included Jennie Duke, Manila Patter-

Inside is local
History of Old Main Street
Hall on